

Educators' Art Fair

2016

How-To Guide
Still Life

BALBOA PARK
THE SAN DIEGO
MUSEUM OF ART

Emil Filla, *Still Life with Fish*, 1915.
Oil on canvas. Gift of Ken and
Jacki Widder, 2011.63.

Letter from the Curatorial Affairs and Education Department

Learning through the Museum

This How-To Guide presents a foundation and a fresh perspective for exploring the works of art in the Museum galleries. Throughout the centuries, the still life has been a favorite subject for artists from all over the world, and The San Diego Museum of Art owns a rich and varied collection of this genre. From *Quince, Cabbage, Melon, and Cucumber*, the masterpiece by Juan Sánchez Cotán, to *Still Life* by Georges Braque or *Bouquet* by Henri Matisse, the Museum galleries offer a rich selection of works of art from which to draw inspiration and new ideas for teaching art in the classroom.

The lessons included here were created by educators at The San Diego Museum of Art, focusing on several key areas of the collection. Each lesson was written for a specific grade level, but the artistic processes chosen can be easily adapted to suit the needs of any student and present the tools to integrate both two-dimensional and three-dimensional art into your curriculum and classroom.

Although the lessons can be explored solely in the classroom, they are best supported with an accompanying field trip to the Museum and can be used as a resource before and after the visit. Viewing these works of art firsthand will help increase students' knowledge, understanding, and appreciation of the visual art subjects.

Docent-led school tours are offered throughout the school year as a no-cost resource to educators and students. These visits can be arranged through an online request system available on the Museum's website, SDMArt.org.

We hope this How-To Guide sparks new ideas for incorporating art into your classroom.

Anita Feldman, *Deputy Director for Curatorial Affairs and Education*

Gwen Gómez, *Manager of Education*

Nicole Amaya, *Coordinator of Educator and Student Programs*

Georges Braque: Exploring Cubism

Inspiration: Georges Braque

Grade Level: Upper Elementary (Grades 4-5)

Time: About 1.5 hours

Author: Pamela Calore, *Museum Educator*



General Description

Explore European art with inspiration from the work of Georges Braque. Recreate a Cubist-style Expressionist painting using oil pastels. Braque was a Parisian painter, born in 1882. He is best known as one of the main artists that initiated the style of painting known as Cubism. This style of art is a nonrepresentational style of painting and sculpture that relied heavily on abstract shapes and forms. This approach breaks away from traditional ways of representing physical figures and objects. Braque also worked in other styles including Impressionism, Fauvism, and collage. Braque was in tune with the social events of the day, and this sensitivity was reflected in his use of color. During wartime his work became muted and monochromatic. An example of this can be seen in his work titled *Still Life*, currently on view in the Art of the 20th Century galleries.

Objective: Students will learn to express themselves freely by creating an emulation of Braque's style of art. This Cubist style is explored by using abstract shapes, forms, and color. Application of oil pastels and color theory will be explored and students will learn the effects of monochromatic and complementary color combinations.

Vocabulary

Abstract: art that breaks away from traditional representation of physical objects and explores the relationships of forms and colors

Complementary: colors that are opposite each other on the color wheel: red and green, blue and orange, yellow and violet

Cubism: a style of painting and sculpture with emphasis on formal structure, that sought to exaggerate shapes to a reduced simplistic geometric state that was developed in the early twentieth century

Drawing: a graphic representation by lines of an object or idea, as with a pen or pencil

Form: a three-dimensional external appearance of a clearly defined area, as in a sculpture

Monochromatic: using various tones and shades of one color

Shape: a two-dimensional appearance that can be organic or geometric

Lesson 1: Georges Braque: Exploring Cubism

Content Standards: Grades 4–5 Visual and Performing Arts

Grade 4

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 / Perceive and describe contrast and emphasis in works of art and in the environment.
- 1.2 / Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.
- 1.3 / Identify pairs of complementary colors (e.g., yellow/violet; red/green; orange/blue) and discuss how artists use them to communicate an idea or mood.

Skills, Processes, Materials, and Tools

- 2.1 / Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).

Communication and Expression through Original Works of Art

- 2.6 / Use the interaction between positive and negative space expressively in a work of art.
- 2.7 / Use contrast (light and dark) expressively in an original work of art.
- 2.8 / Use complementary colors in an original composition to show contrast and emphasis.

Grade 5

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 / Identify and describe the principles of design in visual compositions, emphasizing unity and harmony.
- 1.2 / Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

Communication and Expression Through Original Works of Art

- 2.4 / Create an expressive abstract composition based on real projects.

Lesson 1: Georges Braque: Exploring Cubism

Materials

- Tone paper
- Oil pastels
- Black marker
- Pencils
- Drawing paper
- Gloss or matte varnish (optional)

Preparation: Set up a still life with fruit, guitar, and tablecloth with patterns, provide a light source, set out materials, and play classical music.

The Lesson

- 1: Show students Cubist and abstract paintings from The San Diego Museum of Art collection.
- 2: Talk about Georges Braque's work and place the work in the history of art.
- 3: Show students how to create a composition that fills the entire paper.
- 4: Have students create a few warm-up sketches from the still life with paper and pencils. Draw the objects in a non-representational way by using abstract and exaggerated shapes.
- 5: Review the color wheel and explain how students can choose colors for their work of art ahead of time. They may choose a monochromatic or complementary color scheme.
- 6: Have students draw the composition on the paper using black marker. Then they can fill in each abstract shape with the colors of their choice.
- 7: Optional: Apply a coat of matte or glossy varnish to the surface.

Adaptation Suggestions

For younger students (Grades K–2), cut-out shapes can be applied to colored paper in a collage format.

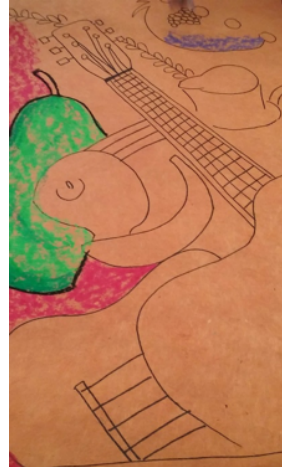
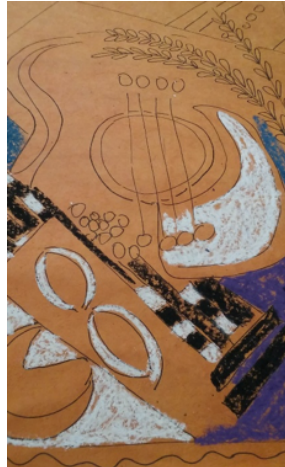
Extension Activities

This lesson can be done in a variety of media, such as acrylic paint, watercolor, or collage.

Lesson 1: Georges Braque: Exploring Cubism

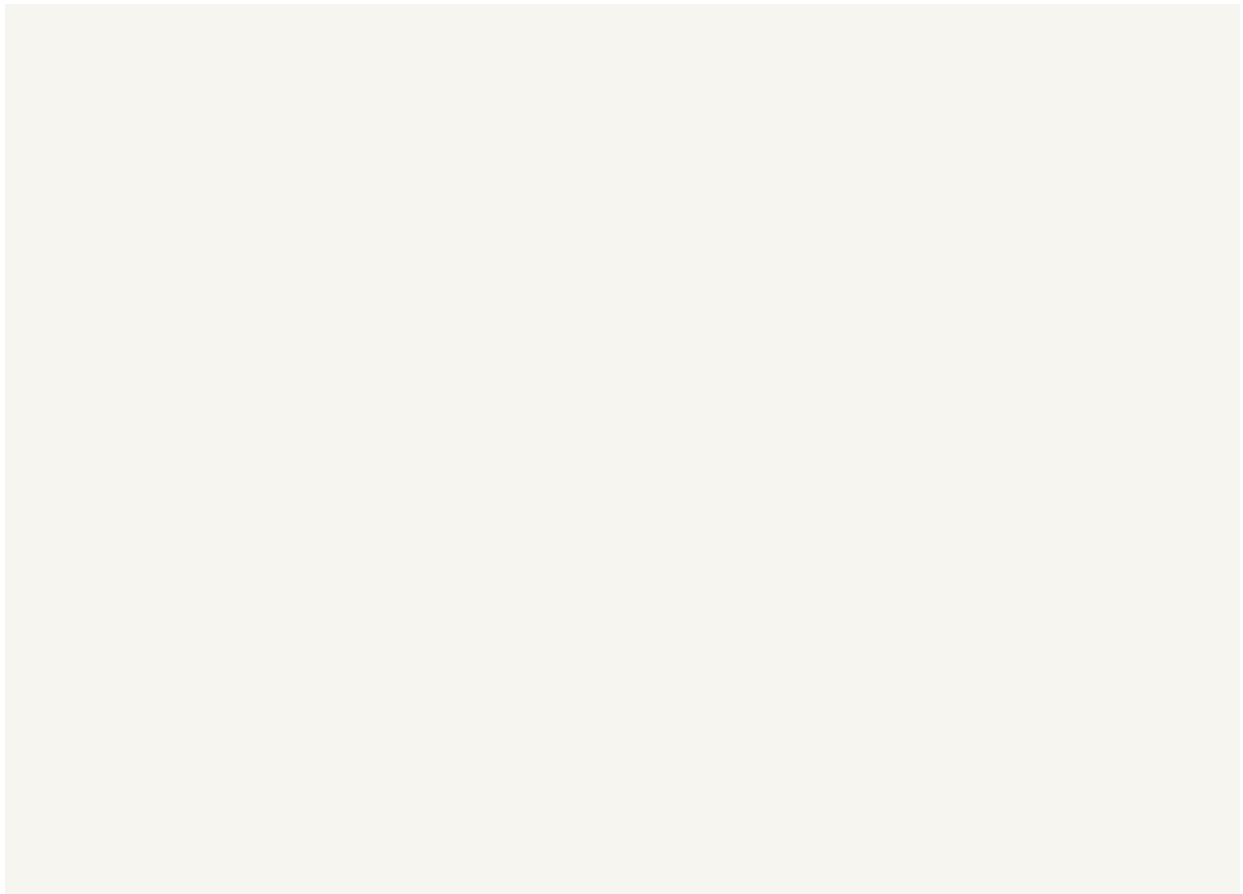


Student name: Mia Bawale



Pamela Calore, Museum Educator

Notes



German Expressionist Pastel Still Life

Inspiration: Gabriele Münter, *Still Life with Vase, I*, 1914

Grade Level: Middle School (6–8)

Time: 45 minutes +

Author: Lucy Holland, *Museum Educator*

General Description

The paintings of German Expressionist artist Gabriele Münter serve as the inspiration for this project, in which students explore rendering the still life abstractly in pastels. Students will study flowers, fruit, vases, or other objects from observation, but incorporate loose, gestural marks and bold colors to capture a feeling or mood, following the style of German Expressionists.

Objective: Students will learn about the work of Gabriele Münter; learn about the significance of German Expressionism; learn pastel drawing techniques; translate the elements of art into an expressionist pastel drawing.

Vocabulary

Abstract: art that breaks away from traditional representation of physical objects and explores the relationships of forms and colors

Balance: the equilibrium of various elements in a work of art

Composition: the arrangement of the elements of art (color, line, shape, value, texture, and form) in a work of art

Der Blaue Reiter: part of the German Expressionist movement, a group of painters led by Vasily Kandinsky and Franz Marc who shared an interest in abstracted forms and bold colors, which they felt had spiritual values

German Expressionism: a creative movement beginning in Germany before World War I in which artists focused on expression of emotion and use of bold colors

Mood: feeling that the viewer gets from a work of art

Still life: an arrangement of inanimate objects as a subject for a work of art

Content Standards: Grades 6–8 Visual and Performing Arts

Grade 6

1.1 / Identify and describe all the elements of art found in selected works of art (e.g., color, shape/form, line, texture, space, value).

1.2 / Discuss works of art as to theme, genre, style, idea, and differences in media.

Lesson 2: German Expressionist Pastel Still Life

2.1 / Use various observational drawing skills to depict a variety of subject matter.

2.3 / Create a drawing, using varying tints, shades, and intensities.

Grade 7

1.1 / Describe the environment and selected works of art, using the elements of art and the principles of design.

1.4 / Analyze and describe how the elements of art and the principles of design contribute to the expressive qualities of their own works of art.

2.5 / Interpret reality and fantasy in original two-dimensional and three-dimensional works of art.

Grade 8

1.1 / Use artistic terms when describing the intent and content of works of art.

1.2 / Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.

3.3 / Identify major works of art created by women and describe the impact of those works on society at that time.

Materials

- Pencils
- Erasers
- Charcoal sticks (optional, for preparatory sketches)
- Plain drawing paper (for sketching)
- Drawing paper in dark colors
- Chalk pastels
- Flowers, fruit, vases, trinkets, or other still-life objects
- Fixative spray
- Viewfinders (optional)
- Blenders (optional)
- Paper towels or baby wipes for hand cleaning

The Lesson

Preparation: Set out materials and arrange a still life with real or fake flowers and fruits and vegetables, or other objects. View and discuss the work of Gabriele Münter and other German Expressionist artists. German Expressionism began in the early twentieth century, as a movement concerned with the expression of emotion through the use of bold colors and abstract forms. Münter was a member of Der Blaue Reiter along with Vasily Kandinsky and Franz Marc,

Lesson 2: German Expressionist Pastel Still Life

who sought to express the spiritual in art. Her work was inspired by folk art traditions in Germany, including colorful paintings that were made on glass. Artists faced many challenges working in Germany around the time of World War I. Also, as a woman she overcame many obstacles to becoming an artist.

Project

1: Ask students to begin by observing the still-life objects, move around to find a view that they find interesting. **Tip:** You can also set up multiple still-life arrangements and have students select one to work with.

2: Have students create several loose, gestural sketches with pencil or charcoal to warm up and practice drawing the objects. Ask students to move around to find different vantage points and experiment with compositions. Suggest to students that they may choose to focus on one vase or object close-up, or include more objects. Also experiment with the horizon line placement, with the tabletop low or high in the composition. Remind students that they do not need to draw the object as realistically as possible, but to try to capture a mood or a feeling that the object inspires in them. They may exaggerate the objects' placement and position, or proportion.

Tip: students do not need to erase lines they wish to change, but rather add lines in a loose manner to create more of a gestural look. **Note:** Lesson can be spread into two sessions if desired, by extending time for step 2. Steps 3–8 can be completed in the next session.



3: Pass out or have students select from various dark colors of drawing paper for their pastel drawing. Set out pastels, pencils, and erasers. Discuss the importance of color to German Expressionist artists. Color served as a carrier of emotion and bold, bright colors are typical of M \ddot{u} nter's work.

4: Tape the pastel drawing onto the drawing surface using painter's tape if available, or masking tape (optional).

5: Guide students to create a light pencil sketch of a composition on their paper. Remind them not to worry about capturing an object realistically, but to think about the relationship between objects in the still life, create balance between forms, and have a mood in mind that they would like to convey.

Lesson 2: German Expressionist Pastel Still Life



6: Demonstrate various pastel drawing techniques, including using the side of the pastel to cover a large area, or the tip to create darker, more defined lines. **Tip:** Tell students not to blow on their paper to remove the pastel dust. This sends it into the air, and the particles should not be inhaled. Instead, they can take their paper to the trash can and gently tap to remove the excess dust.

7: Have students use a bold color palette to fill in their composition. Students may use their fingers to blend the pastels, a blender tool, or both. **Tip:** Offer paper towels or baby wipes to clean hands, if desired. Guide students to select colors that they would like to contribute to a specific mood or emotion. Warm colors are typically energizing and associated with happiness while cool colors typically are melancholic or serene. Bright greens and yellows with red might also signify anxiety or discontent.

8: Once completed, remove the tape, if used, tap excess dust into the trash can carefully, and take drawings outside to spray with fixative or an aerosol hairspray. **Tip:** Drawings can be transported and stored between a folded sheet of newsprint or tracing paper to prevent smudging.

Adaptation Suggestions

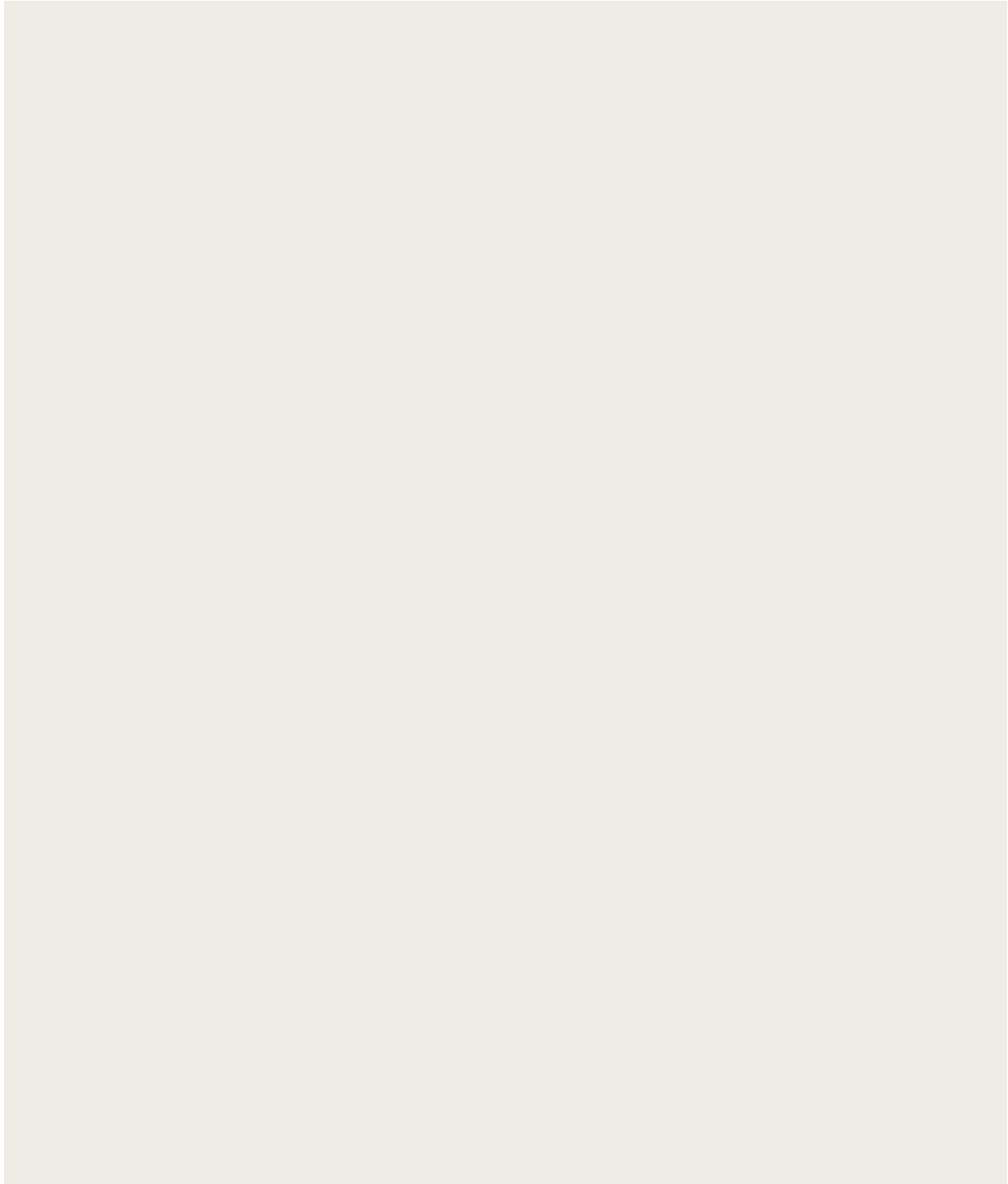
Pastels offer an engaging and fairly easy-to-use medium for various age groups. For younger students, you can skip the preparatory charcoal sketch lesson if desired.

Extension Activities

Students can experiment with creating multiple versions of the same drawing using a different color palette to express alternate feelings or mood. Try offering students the option to choose a mood or emotion written on a piece of a paper from a hat. Then, students can try to interpret a mood from each other's work in a class critique.

Lesson 2: German Expressionist Pastel Still Life

Notes



Matisse: Bright & Bold Relief Sculptures

Inspiration: Henri Matisse, *Bouquet*, 1916–1917

Grade Level: Middle School (Grades 6–8), High School (Grades 9–12)

Time: 2 hours and 45 minutes

Author: Rogelio Casas, *Museum Educator*



General Description

Henri Matisse came to painting later in life than his precocious rival, Pablo Picasso, and was introduced to Impressionism through the languorous later works of Pierre Renoir. The jarring juxtaposition of colors that distinguished Matisse's paintings beginning in 1900 led to his being branded a Fauve (wild beast), a label that came to describe an artistic movement. He became known for high-keyed color and painterly strokes that would henceforth characterize Matisse's modern vision. *Bouquet*, an arrangement of flowers, probably gathered in the artist's garden in the suburbs of Paris, positioned against a loosely brushed gray ground, serves as a good example to be explored in a relief sculpture still life.

Objectives: Students will work with a three-dimensional material (Model Magic) to create a two-dimensional relief sculpture that emulates the color mixing and brushstrokes in a tactile way. They will examine the spatial relationships in this still life to see what elements spring forth and which recede to the background. They will work with gray scale for the background, and shapes and composition to give volume to the still life. Lastly they will apply texture by sculpting fine details in the flowers while still expressing Matisse's "calculating spontaneity" in composition and color choices.

Vocabulary

Color: the quality such as yellow, green, blue, red, etc.

Composition: the arrangement of the parts of a picture

Sculpture: an artwork that is made by carving or molding clay or other materials

Shape: a two-dimensional appearance that can be organic or geometric

Texture: the visual and tactile quality of a surface

Content Standards: Grades 7–12 Visual and Performing Arts

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 / Describe the environment and selected works of art, using the elements of art and the principles of design.

Skills, Processes, Materials, and Tools

2.1 / Develop increasing skill in the use of at least three different media.

Lesson 3: Matisse: Bright & Bold Relief Sculptures

2.2 / Use different forms of perspective to show the illusion of depth on a two-dimensional surface.

2.3 / Develop skill in using mixed media while guided by a selected principle of design.

2.4 / Develop skill in mixing paints and showing color relationships.

Communication and Expression Through Original Works of Art

2.6 / Design and create both additive and subtractive sculptures.

Materials

- Model Magic class pack, 75 pieces (white, red, blue, yellow)
- Model Magic (2) 8-oz pack of air-dry clay, black
- Model Magic (2) 8-oz pack of air-dry clay, brown
- Plastic sculpting tools, bucket of 60
- 3-mm-thick chipboards (substrate) in choice of size, 35 pieces
- UHU glue sticks, 30 sticks

Preparation: The class can visit the Museum and tour the 20th-century collection as well as the European galleries to gain a historical perspective of still-life painting. Once students have done that, they can watch a documentary about Matisse and read books and view catalogues of his work. The teacher can procure all of the supplies, pre-mix clay, and store it in Ziploc bags. The chipboard substrates can be cut to the desired length if purchased in larger sheet size.

The Lesson

1: Spend time examining the painting to define the color palette used and mix small amounts of clay. The teacher can help by pre-mixing basic secondary colors but provide some formulas for nuanced colors, earth tones, pastels, etc.

2: Once each student has a varied clay color palette it is time to prepare the substrate. Use the UHU glue and cover one side of the chipboard. This will help the clay bond to the chipboard and reduce cracking during the drying process.

3: Identify the background colors present in the painting and mix up sufficient amounts for coverage. There should be about ¼-inch maximum thickness for the base layer. Apply the appropriate tones in the correct areas of the background. The surface does not need to be perfectly smooth; it actually is better with a bit of texture.

4: Blend the seams of the varied tones of the base and trim any excess.

5: Next, cut and position the stool and the vase, in that order. **Tip:** Be sure to position and make adjustments before pressing permanently into the background base. Once you have it positioned where you would like, you can gently press the clay into the base.

Lesson 3: Matisse: Bright & Bold Relief Sculptures

6: Next, place details on the vase and shadows with a dark gray. Leaves and stems should be positioned and pressed in place. Roll clay, and pull and flatten by hand to the right shape, proportion, and scale.

7: Beginning from the flowers farthest back in the composition, place the petals using a small detail tool. Build them a petal at a time or prebuild them and then put them in place.

8: Use the same procedure for the intermediate flowers, and finally the flowers that are the most pronounced, to create depth.

9: Final details like clefts or curls in the petals can be done now as well as the final gentle pressing down of all of the elements. There should be no space behind the elements to allow for even drying time.

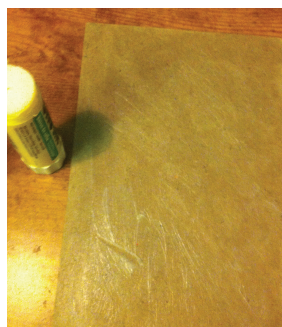
10: After a few days of open drying, an acrylic brush-on clear medium can be applied or sprayed, or it can be left in its flat matte state. This lesson, including the demonstration, can be completed in about an hour. It can be spread out over two 45-minute sessions or a 1.5 hour continuous class. Any unused material can be stored in quality Ziploc bags and are good for about a 6-month shelf life.

Adaptation Suggestions

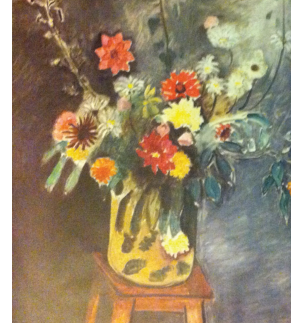
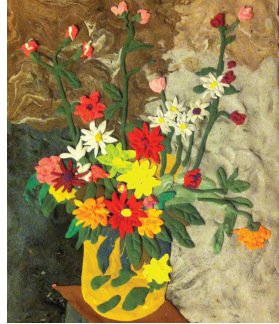
To adapt this for younger students you can use simpler images and modify the scale of the project by making it larger or smaller depending on your budget. Colors can be pre-mixed to speed up the process. A roller can be used for uniform base-layer thickness. Cardboard patterns, such as furniture and vases, can be made in advance to help students.

Extension Activities

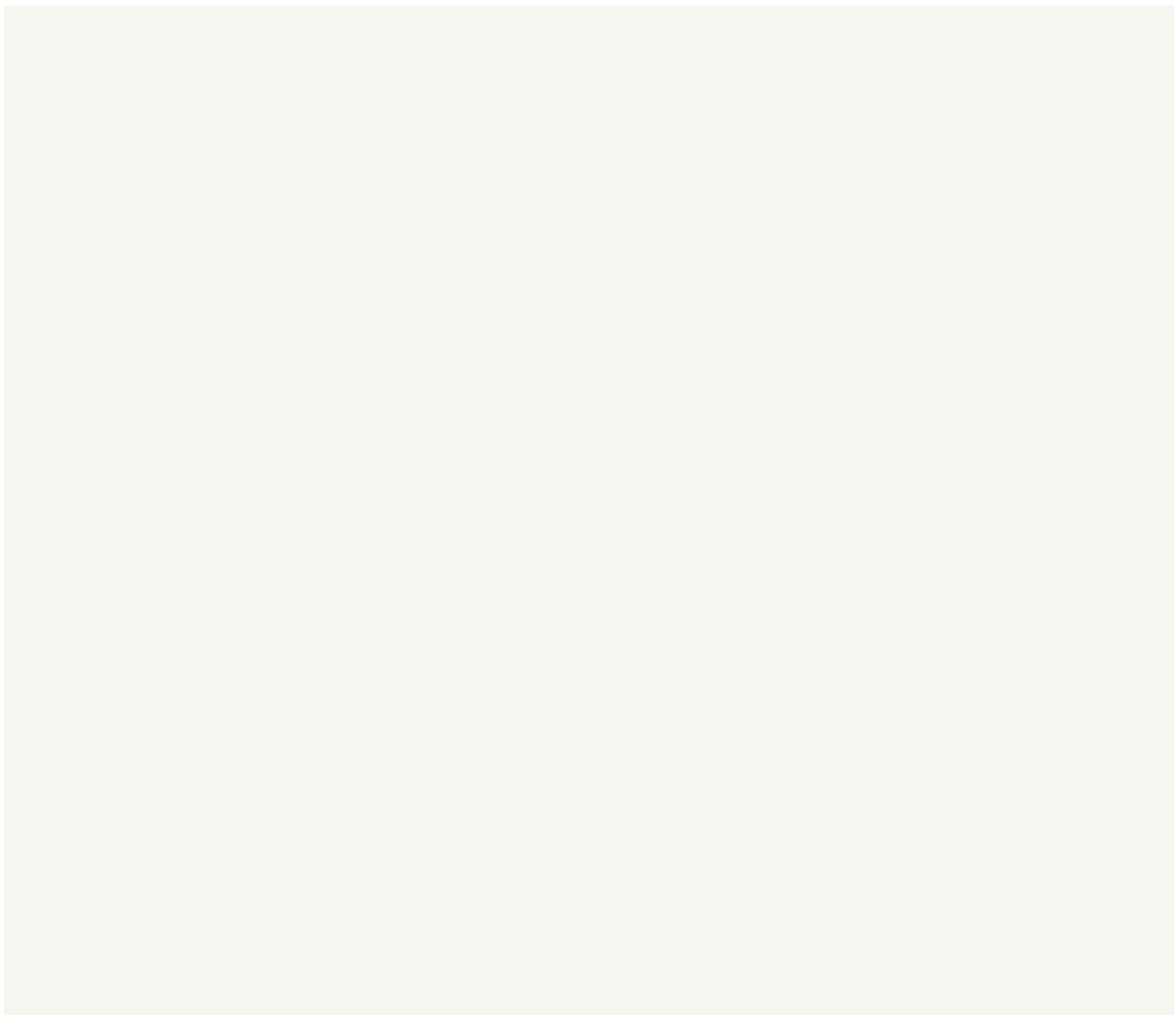
Try this relief sculpture method with the more abstract and expressive works of art. Highly detailed and precise works of art do not lend themselves to this method so look for paintings that have high impasto and texture. Forks and texture plates can be used to create textures. Portraits can be produced by mixing tone variations in the material and by layering to build up volume.



Lesson 3: Matisse: Bright & Bold Relief Sculptures



Notes



Credits

Pamela Calore, M.F.A., is a Museum Educator at The San Diego Museum of Art, as well as a documentary photographer and multimedia artist. Her documentary work focuses on the historical and social issues of labor, immigration, and trade. Her documentary film *Total Truck* has been aired on the LaborLink TV Channel (LLTV) and was featured alongside her mixed-media work titled *Personal to Public* in a one-person exhibition at the Workmen's Circle in Los Angeles. Her photography of the factories in New England became the *Time has Left its Mark* exhibition, which was featured in a one-person show at the New Bedford Art Museum in 2011. A photo essay, *Invisible Cities* was also produced. Her art is exhibited in universities, cultural centers, galleries, and museums, and, most recently, at The American Labor Museum in Haledon, New Jersey. Her photos have appeared in several newspapers, articles in Amnesty International, and New America Media.

Lucy Holland, M.A., has been teaching art history and fine arts for school programs and community outreach as a Museum Educator at The San Diego Museum of Art since 2009. She creates gallery activity guides and other educational materials for the Museum, and co-authored *Myths, Angels, and Masquerades: Exploring European Art* (The San Diego Museum of Art, 2015), a comprehensive catalogue of the Museum's European collection for young readers. Lucy received a master's degree in Art History from San Diego State University and a bachelor's degree in Art History and Studio Art from the University of Virginia. She has lectured in art history for San Diego State University, and studied art in Florence, Paris, and Madrid, where she interned for the Prado Museum in 2008. As a practicing artist, Lucy paints landscapes and creates hand-painted silk scarves. She currently is writing another catalogue for children about the Museum's collection of Indian art, which is expected to be published in 2018.

Rogelio Casas is a Museum Educator at The San Diego Museum of Art working with urban and at-risk youth. Through the outreach program he travels to urban areas of the city of San Diego and brings the fine arts experience to underserved communities. He teaches art workshops in art history, drawing, painting, and sculpture at community centers, alternative court schools and juvenile detentions centers. Rogelio began his arts and culture work by apprenticing with a master muralist at Chicano Park and has curated over 25 exhibitions at the Centro Cultural de la Raza. He leads yearly sculpture workshops and participates in a Dia de los Muertos procession from Sherman Heights to Chicano Park. When not in the classroom he helps design education space interactive elements for the Museum. Rogelio was recently selected to give a floral sculpture workshop at the NAEA (National Art Education Association) Convention in March 2017. He received his Bachelor of Fine Arts at the University of Southern California.

Gwen Gómez, *Manager of Education*

Nicole Amaya, *Coordinator of Educator and Student Programs*

Noell Cain, *Graphic Designer*

Resources

Georges Braque: Exploring Cubism

California State Board of Education:

<http://www.cde.ca.gov/be/st/ss/vagrade4.asp>

Georges Braque, *Still Life*. Oil on Canvas, 1927. Gift of Earle W. Grant, 1966.260

German Expressionist Pastel Still Life

ArtStop on Gabriele Münter, The San Diego Museum of Art:

sdmart.org/education/video-library/artstop-gabriele-münter

Doris Kutschbach, *The Blue Rider: The Yellow Cow Sees the World in Blue*. Prestel, 1997

Gabriele Münter, *Still Life with Vase, I*. Oil on press board, 1914.

Gift from the Estate of Vance E. Kondon and Liesbeth Giesberger, 2011.122

Reinhold Heller, *Gabriele Münter: The Years of Expressionism, 1903–1920*. Prestel, 1998

Matisse: Bright & Bold Relief Sculptures

BBC documentary *Henri Matisse: A Master of the Modern Era*:

<https://www.youtube.com/watch?v=HWjhgnZ4nl4>

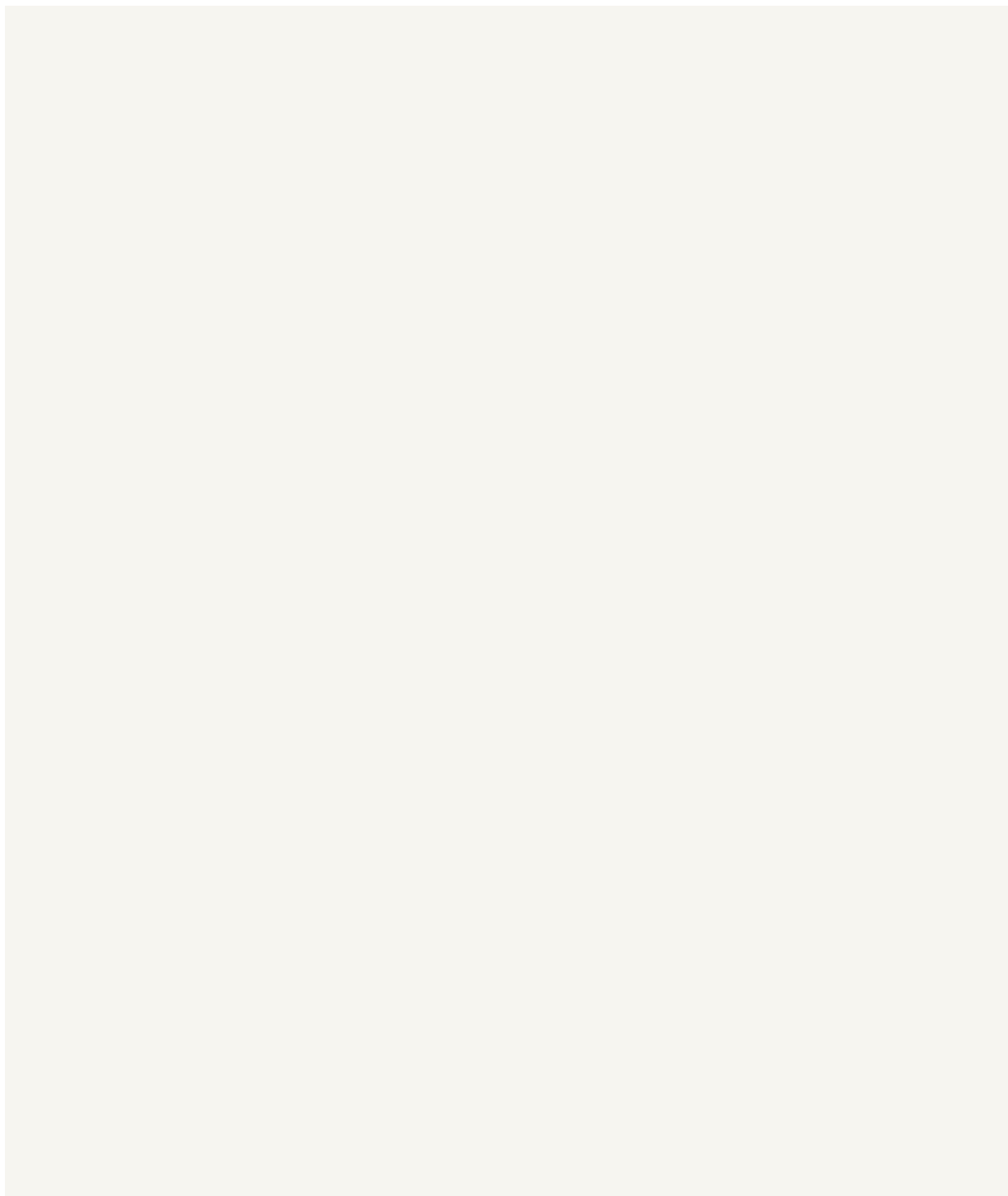
Henri Matisse, *Bouquet*, 1916-17. Oil on canvas. Gift of M. A. Wertheimer from the collection of his late wife, Annetta Salz Wertheimer, 1934.77

Merriam-Webster online dictionary:

<http://www.merriam-webster.com/dictionary>

Docent Tour

Notes





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